

THE
NATIONAL
GALLERY
IMMUNITY
FROM SEIZURE

Georges de La Tour 'The Cheat with the Ace of Clubs' loan to the
National Gallery

17 June 2016 - 29 January 2017

The National Gallery, London, Trafalgar Square, London, WC2N 5DN

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The National Gallery is able to provide immunity from seizure under part 6 of the Tribunals, Courts and Enforcement Act 2007. This Act provides protection from seizure for cultural objects from abroad on loan to temporary exhibitions in approved museums and galleries in the UK.

The conditions are:

The object is usually kept outside the UK

It is not owned by a person resident in the UK

Its import does not contravene any import regulations

It is brought to the UK for public display in a temporary exhibition at a museum or gallery

The borrowing museum or gallery is approved under the Act

The borrowing museum has published information about the object

For further enquiries, please contact information@ng-london.org.uk

Protection under the Act is sought for the objects listed in this document, which are intended to form part of the forthcoming loan.

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Protection under the Act is sought for the objects listed below:

Georges de La Tour



L1203 Georges de La Tour
The Cheat with the Ace of Clubs, about 1630 - 34
Place of manufacture: France
Oil on canvas
Object dimensions: 97.8 x 156.2 cm
Kimbell Art Museum, Fort Worth

Lender's name and address

Kimbell Art Museum
3333 Camp Bowie Boulevard
Fort Worth, Texas 76107-2792
USA

Provenance:

Probably acquired by Count Isaac IV Pictet (1746–1823), Le Reposoir, Prégny, Switzerland; inherited by his cousin, Richard I Pictet (1817–1884), Le Reposoir, Prégny, Switzerland; inherited by his son, Louis V Pictet (1854–1930), Le Reposoir, Prégny, Switzerland; inherited by his daughter, Andrée Morier, née Pictet (1891–1986), Geneva [until 1981]; with Andrée Stassart, Belgium, 1981; from whom acquired by the Kimbell Art Museum, 1981.

The provenance for this painting was provided by the Kimbell Art Museum.

Publication and Exhibition History:

Paris 1934, no. 78; Pariset 1948, pp. 218, 414; Blunt 1972, p. 523; Paris 1972, pp. 152–53; Rosenberg and Macé de l'Épinay 1973, pp. 116–17, no. 24; Thullier 1973, p. 90, no. 28; Nicolson and Wright 1974, p. 190, no. 50; Wright 1977, no. 17; Paris, New York and Chicago 1982, pp. 256–57, no. 38; Nancy 1992, p. 296, no. 98; Rosenberg and Mojana 1992, pp. 53–57, no. 19; Thullier 1992, pp. 134–38, no. 30; Vic-sur-Seille 1993, pp. 114–15; Washington and Fort Worth 1996–97, pp. 67–70, 165–68, 244–46, 269, no. 18; Madrid 2016, pp. 122–26, no. 16.

Note that the painting has a complete history of ownership from the beginning of the year 1933 to the end of the year 1945.